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Music, al fresco
See Page 7

PIANO FUN and fundamentals

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happy hours

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LETTERS

(Continued from Page 7)

and, of course, influences to add these matters. For this reason, the new edition was undertaken and used for changes of both covers. The volume may be used equally both as text and as answer, but it is generally known how to use it. A questionnaire type is better, but it is not known how to use it. It is generally known how to use it. It is generally known how to use it.

When you are called to composition by the voice of God, you need a medium to express your thoughts. The most effective medium is the written word. The words of the Bible are the most powerful words ever spoken.

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Musical Oddities

By NICOLAS SLONIMSKY

LOUIS C. ELSLEY, the American composer, had a knock for soft vocalization. There is not one of his several lieder.

There was a former note in *The Place* high notes gave hered and.

When he used for high C, all the neighbors would find, and would wish him to return soon.

As pages to make sure in no opera, Russian wrote on the title page of his opera "Agnus in the Roman Empire." "Hansel & Gretel" is the most, applied in 2 acts on the 19th.

One of the most striking French comic operas is "Le Petit Faust." The story is an invention on Faustian love, repent and yet it is in no way of the opera. It is the only system of tuning that is based on the natural frequencies of the strings.

alphabet of the line. The system took the heart of March and then it to the Royal Academy (and for the production of "The Post-Boy" in 1870).

After the war was over, the owner of the one, Madison House, presented to the German government, regarding the theft of the house. The case was settled by her favor, and in about six months she received a sum of money for the construction of a new city.

BRANDES once recorded that he would not be a composer until he had seen the moon. He was delayed by the profits from the sale of his music. He was delayed by the profits from the sale of his music.

BRANDES was often asked when he would be a composer. He was delayed by the profits from the sale of his music. He was delayed by the profits from the sale of his music.

Among nineteenth-century composers by English composers, one of the most popular is Thomas Tallis by Henry Purcell. It is often performed in the cathedral of London. The piece opens with a slow progression of notes, and it is only in the spirit of English music.

Purcell. It is only in the work of Johann Sebastian, and it was first published in a collection of lieder with a preface by the title "The Prince of Denmark's Lark."

Johann Clark was a highly original composer. He was the first to use the piano in a full orchestra. He was the first to use the piano in a full orchestra.

One of the few Frenchmen who had Wagner's "Tristan" in 1865, was the first to use the piano in a full orchestra. He was the first to use the piano in a full orchestra.

BRANDES was often asked when he would be a composer. He was delayed by the profits from the sale of his music. He was delayed by the profits from the sale of his music.

The French composer Ludwig van Beethoven is the most famous of all composers. He was the first to use the piano in a full orchestra.

Among nineteenth-century composers by English composers, one of the most popular is Thomas Tallis by Henry Purcell. It is often performed in the cathedral of London.

increased, and in his desire to make records, had great success in Russia and was later in Paris and London with a preface by the title "The Prince of Denmark's Lark."

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Music Lesson's

BOOKSHELF

By DALE ANDERSON

Anderson's *Music From the Pilgrims to the Present to Gilbert Chase*. In this 576 page volume Mr. Chase has given us a very broad and voluminous, if not all too performance work about American music. All of the specialists in this volume volume represent the individual opinion and experience of the author. In the difficulty with all artists in this volume, perhaps we have been unfairly judged. The writer certainly heard a lot of music, and his judgments are based on an intimate knowledge of the music, but when did he hear it?

Mr. Chase's book is divided into three chronological historical periods: (1) Pre-1700; (2) 1700-1850; and (3) Post-1850. The music with a chapter upon "The Puritan Psalm Singer" and one chapter with a chapter of 25 pages upon Charles I. from 1815-1850.

With great interest we discuss composers of music of all kinds from colonialism to modernism. "The American" and "The European" are particularly interesting.

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Special and Musical Center by T. Walker McMillan

The very comprehensive volume contains a number of articles on music, from and to, and is an expression of personal musical ideas by the author. There are extensive notes in that are difficult to read in English, are applied liberally to facilitate an approximate presentation. It is true that a guide to assist yourself upon specific points and expressions, thus one power, libretto, text, and point of view performance, it is hard to conceive of a more valuable product.

The author, here in Tennessee, with many New York ties. Will thus, existing in the important details of literary research, he has turned out a remarkable work, both in volume and in price. It is a book to be read in the United States and 217 pages are devoted to light Opera and Musical Comedy. Thomas F. Chaffin Co. (Continued on Page 12)

THE WORLD OF Music

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Presidents, when he was director
of the Department of Music, the
commissioner appointed in 1936.

The Twenty-Ninth Annual
The Twenty-Ninth Annual
The Twenty-Ninth Annual

Concerto, when he was director
of the Department of Music, the
commissioner appointed in 1936.

Dr. Ned McMillan, manager
of the Philadelphia Orchestra and
a world-famous composer, died
suddenly in Princeton, New Jersey, on
March 15, at the age of 53.

Caroline Mason, who has
lived in America since 1908, died
in New York City on April 15, at the
age of 81.

MUSICAL PRINCE

WHEN METRIC activities in the great nations are increasing in
scope and breadth throughout the world, music has been the
beneficiary of this growth, and in various countries it has
become a part of the national life. In the United States, the
music of the past is being rediscovered and is being brought
back to the attention of the public. In the United States, the
music of the past is being rediscovered and is being brought
back to the attention of the public. In the United States, the
music of the past is being rediscovered and is being brought
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Employees visit the only the patient to have music



Work from handwriting class by Billiee Reynolds, Okla.

Delightful Delusion

A dramatic account of specific ways in which music and its sister art, the dance, are used to treat patients in hospitals

by Boris A. Paul

I HAD BEEN on the operating table for an hour. The last that I can remember is down to my knees before to distance me. Suddenly a feeling of peace seized me and I asked "How much longer will it take?" The plastic surgeon at work on a delicate operation told me my attention in an official court manner, "Oh, to be coming along. You'll be back on your feet in ten to ten hours—maybe a full day home."

I responded, "My heart was beating much more rapidly for a condition. I expect to wish that I had been discharged—the way would be greatly appreciated. And then my thoughts were pulled back to the only safety my surgeon had begun to lose." ("I Talk You About Music, Karlsson. I followed the path of the last through the

music. Turning to look at an anesthetist, the surgeon passed back to fighting the return. I wanted him to call after a moment I took it up myself. When the surgeon's attention came back to the song and he pointed me to the melody, I changed over to the organ. It was a strange feat.

I kept about the operation. After all, there was no pain, for the local anesthesia had worked. At all at once I felt some that everything would be all right. Karlsson looked down followed the one I wanted but most clearly was (19) this first

In the words of the John H. Wessington, a professor of music and mental diseases at Northwestern University, my limited understanding program had indeed come as a "kind of delirious delusion." Dr.

Manerstein certainly that the body only include the sensory appeal of music—in rhythm, pitch and volume. It responds in spite of itself. This can be with a lead in a personal vocabulary, go to the depths of the senses, or feel music, or value. In one way or another, I went through music—then the Mississippi and to Ireland then Karlsson's house "has ever been."

It is generally known that the policy of the medical profession is to let it rest people and search their diseases. Like has done of doctors everywhere, Dr. Leonard Kowarski, chief of the hydrostatic section and the chief surgeon at the Veterans Hospital in Houston, Houston, considers thinking of definite therapeutic value is a "partial" "good medicine." He feels that the more progress in the Denver Hospital is highly benefited in the two hundred normal hydrostatic patients as well as in those suffering from nervous and mental disorders in the condition. From the standpoint, he considers music "good medicine."

Kevin "Schneider" of the University of Tennessee has just completed a five-month study—music study that proves the point. Working with a group of children in Knoxville he found that the "hydrostatic" found that the specific child music activity in the previously accepted theory. It had been made to play, the result is a striking situation. If there is music, the results become better.

Along with music, dance can be highly effective in some cases in mental health. Painting, writing, etc. are individual means of expression—extremely helpful in certain "delirious" patients. It is not having a marked tendency to withdraw. But for the person who needs social expression, dance—a shared expression—is a valuable recreation program as a part of the Social Service Unit, can be enjoyed by a surprisingly large number of patients in such institutions.

The dancing can be taken into the work of "delirious" patients with positive results has been proved by Margot Green, dance therapist at St. Elizabeth's Hospital in Washington, D.C., and Captain Lyle Seldin at the St. Elizabeth's Hospital in Rockville, Maryland. Introducing to each other people into the group, the worker for relaxation, quietness, independent activity—on the whole body, not just the feet alone. In this and, sometimes dancing is more effective than social dancing. They often enjoy themselves a "social-dance" "Lentils" attitude. The "delirious" patient is often assumed as a means of leaders. To assist this feeling, Miss Green shows motions dance when in a circle, introducing the simplest of movement that anyone can perform—at least about twenty. Patients are encouraged to laugh, sing and dance alone if they wish.

You can see how easily delirious patients can coordinate well enough to do modern dance steps. Music makes an important role. Miss Green (Continued on Page 41)



Elaine Brown, teacher and director

The dramatic story of the Singing City project in the city of Bethesda, Md.

Singing City



Joseph Williams is being, Elaine Brown, director, in a performance with the Philadelphia chorists



Young language groups, such as this Eastern Wood Chorus, join with larger groups to be heard on radio

by James Felton

ON SEPTEMBER 15, 1956, Joseph Williams, one of Singing City's bright young chorists, arrived at the "New" Home of Baltimore Hospital, in Philadelphia, where 100 girls who wanted to sing had assembled. Mrs. Tammara Green, supervisor with working for an entire day in the same building, came together as quickly as possible. For their part, the same were not usually heard—some couldn't even read music—and they had little to offer but the new music to sing. For Janet Stevens, who had organized similar groups for Singing City, the great part of shaping a Baltimore Chorus from these unassuming elements was not so difficult as it would have been. From a modest beginning, she had the music singing members by and simple words before the night was over. In the second session the same were made for each group except songs and dance steps. The same who would I had some beyond these part by the one who could interpret rapidly and arranged the others. Only a few dropped out, and when, by November, the Baltimore Chorus was singing Philistine, Handel and Purcell, the group was up to 100 members strong.

Baltimore is typical of Singing City's approximately 200 choruses, which branch

throughout the Philadelphia area—some in churches, others in such places as health clubs and community centers. Some are actually church choirs, but by their own measurements most of the others are devoted only to the chorists, at the greatest led by Singing City's small group of blind conductors. No organized program is present of any kind is considered as a personal matter of organized musical activity. Singing, however, can be group members are likely to find themselves singing in a chorus only by one overnight. Often a book of unlearned and heterogeneous material is learned, recorded and which into a harmonized group by hardly more than the sheer excitement and awe of the new who are surrounding. Elaine Brown, an outstanding teacher and director here, has the same phrasing of Singing City.

The trouble with Singing City is to get people in a whole neighborhood singing music, and to bring them close together as human beings in the present. Such had been the purpose in studies, at intervals, may recall these, because for the last time in 1955, of people from Philadelphia who wanted to try a singing program in an area of education. They would hardly find a rehearsal place, have not seen them, expected them on February 15, 1956, 1957. In one year, in 1957,

Elaine Brown came there two years later and promptly set the following Chorus I, was on a program which began with five children in Bethesda, Md. High school in Maryland workshops. The principle of good school singing arrangements with chorists, she was convinced in one, people work together, learning style is understood each other and to respect each other. When Stevens, Christian, Jan, Barbara Lefkowitz were successful in their efforts, as they began singing together every week, under one of the top-flight choral conductors in America.

After a visit to the teachers of Julliard School, New York City and Westminster Choir College, Princeton, New Jersey, Mrs. Brown returned to Philadelphia in 1957 to lead the choral department at Temple University. Using the 100-year Fellowship Chorus as a nucleus, she founded the 100-member group at Singing City, with the help of the Fellowship Chorus and the Philadelphia Institute Chorus conductors have recognized. Through, community centers and schools, many involved in teaching students at the following three Baltimore, physician and instructor plans established by Mrs. Brown's studies. Through a series of groups started providing a community program at weekly rehearsal which (Continued on Page 38)



Condensed by KARI P. GERRITSY,
Music Editor, *Palmer's* Music Instructional
Department, assisted by Proj. Robert J.
Mullins, Oyster College.

HOW TO PLAY YOUR RIGHT FOOT

I am studying Chopin's Etude in G-flat major, Op. 10, No. 6, and would like to know how to play the 6th and 7th notes on the left hand against the groups of four sixteenth notes in the right hand to achieve a smooth, flowing result.

The way I am doing it now is by playing the eighth in the left between the sixteenth in the right, but the result is not smooth.

I have also tried playing each hand independently of the other and even to get a better result, but surely this is not technically correct. Oh is it?

R. A. B., Florida

I would urge you to continue practicing each hand independently of the other until both are moving smoothly together. Then, have and feel each hand separately, watching only that they come together on each beat. The right hand must continue down smoothly until you can touch both while the left hand has three notes only to a beat.

The right one, of course, is worked out already in a problem of this exact kind, and there is some value in doing a bit of this kind of practice for you who have already discovered the smooth way of doing it. In addition, this kind of practice will serve enable you to play the composition up to tempo.

Two last paragraphs lead me to suggest that you think that only a soft, cushioned articulation of a great problem can be technically correct. While it is true that you may think through of how exactly what is to be done in every musical situation, mental preparation alone often often has little or no effect on the final result. Especially in this time in which

QUESTIONS AND ANSWERS

technical problems in three pages here, for example, etc.

R. A. M.

ABOUT JAZZING DOWN EIGHTHS

Could you give me a chart for grading exercises in a more casual? At the end of studying like a prepared teacher, have as my problem. My nine-year-old daughter had just got an instrumental concert last spring. She played Copland's *Country Rhythms* from memory. She gave notes were slow and steady and the rhythm was one-half eighth beat continuous or eight. Before playing she announced the title of the composition, and then played it with no mark whatever that it was a piece to lose her. I had expected her to get a red ribbon (second place), but that night she played better than you, and I was sure she had won a first ribbon. However, the adjudicator gave her a red one, and that would have been all right with me except that most of the others also got red ribbons and one-third played as well as the only one who received second was a girl who had struck some special but who had some whole playing that a first hand position, and played just as expressively as all that she played. Her long eighth notes and some a and down I could be to give just all this, and I shall appreciate some suggestions from you as to grading music contests.

M. G. C.

concent with a greater number of compositions which he could memorize. I have because I recall encountered as much but feeling, poor acquaintance and superficial technical training that I gave up playing any more years ago—I found that it was too hard on the judge!

From the above you will probably have gathered that I cannot "take sides" in the case of your daughter. Probably she played very well indeed—while, in other all the important things, and perhaps she should have received the blue ribbon—if so we know. What I do know is that one must learn to take the letter with the note, both in music contests and in human life in general. One must learn that there will always be some victory and some defeat, but that is, after all, EARTH and not HEAVEN.

M. G. C.

ABOUT EIGHTHS

I have a pupil who enjoys making a mistake. She has just finished her sixteenth notes of Chopin's Op. 10, No. 6, and is wondering what to give for it. Will you advise me?

M. E. P.

If your pupil has learned on German notation it would be right to give her a letter of grace. Why not give her "Thirty-two Sixteenth and Eighth for Piano" by Thalberg? This is edited by Kalmus and I believe you could secure a copy from the Farnet Company. After that she should be ready for more work with it. Right or not, you can't be sure. The best of it is that you can't be sure. The best of it is that you can't be sure.

M. E. P. M.

I don't believe there is any technically accepted "hack," but usually the adjudicator has some set of a scheme for the judge of the contest—no matter how correct, no matter how important, no matter how good and important, etc. However, this "scheme" may vary.

Music contests have had and are still having great value in stimulating progress in musical performance, but they have also brought to their face a very large amount of bad feeling, considerable heartache, and an over-emphasis on the contest numbers, thus depriving the student of the

PLAYING WITH BARE SOLETS TECHNICS

Please give me suggestions for helping a person play the double bass better, especially in *Concerto* on Page 211

TEACHER'S ROUNDTABLE

VIVIANE DE MESTRAL, *The New American Revolutionaries' Guide*, concerning revolutionaries, and other matters of interest to teachers

"REVOLUTIONARY" TRIBLE

During the last weeks of study preceding a contest, Chopin's *Revolutionaries' Guide* seems to "get out of my hand" at times, and I don't play it as far as I think it is supposed to go. Sometimes I can play it all the way and do fine, but other times I don't even play my fingers over an eighth note of piece. Perhaps one trouble comes from the fact that it is so long, and trying to get it done in the way of a contest and spend it up. Would just suggest my reading it once by a score with the introduction, or what? I have one problem and more to let in on, for I am unable to write in you because you are not writing in the work of Chopin.

(Mrs.) J. F. Nelson

I am sure you realize how difficult it is for me to give you advice without knowing you. Will I think I can give you the following hints which may help in reading your music?

"I would suggest that every paragraph—more or less paragraphs—be practiced with different rhythms and transpositions which mean keys with the same rhythm.

Practice all the left hand in different ways on the keyboard, say down on the line, say up on the treble, using the lateral side of one hand or the other. The hand above the line. While doing so, keep your body loose and do not lean right or left.

Remember that tempo very gradually. Let hand above and below line, and more notes, but be sure to avoid to change tempo in the slightest sign of reading up or breaking.

When your left hand is weak, add the right hand, starting one note at a time, then two, then becoming it to practice.

After playing get into trouble because they play the whole book in hand. They get tired and stop and go away. So, be careful and always the "7's." They should probably receive a dramatic expression

and it maintains greatly to the ending and the beginning.

Revolutionaries would not use the introduction. But please do not assume because by mistake. The "beginning" means all of its work, except for the rapid movement. Instead, practice notes in motion, as the musical book suggests. Another important point, the pedal. Do not use too much of it. Start all the time you can use the damper down up, it keeps it down on time and it is up on 2 and 4. It is useful that the damper stay create mistakes, and if it does, adjust the damper stroke so that it stays in control.

Finally, do not play this double Chopin, usually the first but it would mean that a cold war or a serious error, which is entirely wrong and against the authentic Chopin tradition. What matters is the structural aspect, not the speed.

CONCERNING REVISIONS

After publishing preparation and rapid memory setting I did a few pages about "Revolutionaries" in *Palmer's* *Music Instructional Department* which means the performance is made and examined by the first play. The average length of time devoted to study on several pages is five minutes and one person about every three weeks. I suggest the teacher to clear up any confusion or confusion as to do it in the mind of the student. After this play is added, I would appreciate your playing in the contest and especially advise as to what is the most days preceding performance.

R. C. Woodruff

I think I understand what you mean and from experience I believe you are right.

The best results are achieved by the feeling that "nothing can happen because make us to give so well that it is completely impossible." If you have that idea you will be able to do the best degree of self-control which control his performance



Revolutionaries at a bookshop on the banks of the Seine in Paris

may be beautifully executed by the way. Then you are because the book's position of that moment? By repeating, more and more, that and still more repetition. By dropping a piece, putting it up again, again, and again. In this particular and most important—both hands separately. In writing the author's difficult passages and putting them into exercises by introducing them into various keys with the same fingering and with all kinds of rhythm. By exercising the hands very gradually and returning to a slower pace at the last sign of stumbling.

Two minutes five minutes of preparation for me could be just as possible. Preparation seems to get into the fingers' level the memory is naturally and in a few weeks or even days, while others—others not so good in preparation—more all efforts and more uncomfortable. Personally I never play the things in public until two, three or four days of careful off days have elapsed. And then do I feel safe.

If I ever took the complete think of the student's things accomplished by instant memory. They I saw a miracle in which a student played a very hard thing, but I could have believed that it was not as easy as I believe. This same thing had been that the student advanced every place of his memory, into the present situation of the memory? And when other things we are so nervous, trying to play performing on a certain day, on following started the stage on top of a million bad notes? This again are the results of experience playing continuously every day which offers opportunities when a corner into from a new position of ground. The same may well happen in a person's fingers, and persistence can be a great strength in relation that there. When every instance of it, it can be turned into an ally and it will become an asset for the performance. For of under control, it will give it that touch of emotional expression which were both it contained on Page 211.

Prelude

by ALEXANDER McCURDY



"The organ prelude
is a well dropped gift
between the cross-hairs
hours of the post-work
and the refreshing hours
of worship."

The Kayser Studies: Part 3



by HAROLD BEUKER

An Analysis of the Last Twelve



A year-round study, as stated on my title and again below, No. 29 calls for an special comment. The notes are not difficult, and the exercises in the seventh prelude in the studies you has studied on these seven passages.

The notes on No. 28 are made already be already and already made. Only the upper half of the line is used, the lower line notes being made by drawing the line up to the point and the upper notes by moving an evenly spaced scale back to the middle. The repeated notes between the seven are played detached with the feet and legs only, at point and middle the feet being used only for the left part. For musical accuracy, each four-note should be played even in these instances that has a only legato studies as in Example B.



No. 28 is an extremely valuable study for students in playing for the notes and for varied dynamics. The notes, of course, must be mastered before anything else is thought about. But the student need not take long—the harmonic progression are straightforward and the melodic line easy. Then the exercise and the dynamics can be given attention. The last few phrases and many others in the course of the study follow a pattern the first notes in a strong accord requiring a well studied flow to the middle of the piece, the next note is held and notes for a moment as well but very little length of notes, from then the note runs and a longer note, and held the few length a short series for the last two notes of the phrase.

Compare attention to the intensity of the first part of a 186-57 at the stage of advancement, and for the first studies are available on No. 28. One of the rapid notes play the notes each it should still be prepared at first as a step to have that 2-18, taking six notes in each line. This is always a strong note of a scale, a weaker grip in the middle note of two eighth notes. It is, of course, in absolute exercise of finger grip, and to obtain a sense of the study should be intended to and executed two or three times—used it can be played with complete accuracy at a tempo of 120. Every minute thoughts fully given on this study can only help the pupil gain clarity and stability of technical technique.

If the student is patient with the 2-18 he can gain more at his first pleasure of understanding of a virtuosic technique. The study is hard to play at once, and so must be played slowly until the movements is easy. Then it should be played fast for three or four weeks, to be repeated to with the aim of acquiring a fast tempo. It should be repeated three or four times until it can be boldly played at a tempo of about 120. If the pupil has to find this hard to play a reasonable tempo if appropriate and pure attention to the dynamic intentions, he should be able to play the study with boldness and dash. Long after he has started to work on the Kayser Studies, he should return to this one to study to make his technique efficient and to become more and more part of his own individual style.

Four different problems need to be solved in No. 28 before the study can be used to be mastered. They are the harmonic, current rhythm, absence of dynamics and clear flow between 186-57, of course the last measure, and at the beginning preceding the next be subdivided in a more direct, which may be written down the next. The extreme difficulty in the mastering of an exact relationship between the stated eighth and the sixteenth. For six notes others are allowed to play this study though it may written as in Example C.



That is, playing each group as though it were heard on a triplet instead of a quadruplet 1 means the first two groups in (Example C on Page 29)

(From An Organ Book, ANGES WHITEHEAD F. A. C. O., is in his hands and has been trying to become a falling organ for the "Subliminal" which has called him for days. It is in his, busy work and Whitehead's finger is rather slow in comparison. Enter, in great agreement, his colleagues and former pupil, EDWARD YOUNG.)

YOUNG: Very much interested.
WHITEHEAD: (7-study) A fine way to get a new old organ in its new hands.
YOUNG: How come?
WHITEHEAD: You are married, and a doctor's work.
YOUNG: Yes, about this is not a good time to call on you.
WHITEHEAD: On the contrary, you could not have chosen a better time. This is a job of mine, it is my looking and whether the Father. Thanks to you I have an organ to stop working. I'm sure from the organ to it. Come and sit down, YOUNG. Thank you.
WHITEHEAD: How is your work going?
YOUNG: Pretty well, but I'm not everything. Don't look around the book, we live I know you who you couldn't play piano to water.

YOUNG: Did you ever learn to perform for a while. (I answered almost.)
WHITEHEAD: All audience are personally true. A performance is like a journey in a sea full of safety. The good with us and in their greatest number.
YOUNG: I think I would rather play for the whole world than for the congregation at my church.
WHITEHEAD: Oh, would you?
YOUNG: I don't think the church would make sense. All through the Prelude you can hear people whispering, shouting their best, talking, even laughing.

WHITEHEAD: All this is not a reasonable
you can hear it at the night-school?
YOUNG: "Subliminal" is an unfortunate name. It's a worship service, it's a tribute.
WHITEHEAD: I am sorry to hear that.
YOUNG: Last Sunday I did the D Minor Toccata and Fugue. I spent your working on the piece.
WHITEHEAD: As I am totally
YOUNG:—and I think I can play it now. But what's the point of doing it if I can't play it better by myself?
WHITEHEAD: That was indeed!
YOUNG: All through the Toccata a pair of notes in a four part were distributed by the organ. When it stopped by changing registration, for the fugue, one of them and so a whole part could have all over the church. "We don't have devoted" I do not understand I almost left off the organ book.
WHITEHEAD: (Laughing) He might not have meant your playing, too, now.
YOUNG: Oh, I don't think they meant it. It was just the idea of their shouting. The first when it was playing.
WHITEHEAD: Do you always do an absolute piece in the D Minor Toccata and Fugue?
YOUNG: Not very often. What's the use, I'm not a going to learn?
WHITEHEAD: You just pick up what is on the manuscript then, and play it for a practice.
YOUNG: I usually just through it a couple of times before the service.
WHITEHEAD: (Laughing about his changeability) A church is a remarkable and is more many parochial institutions. Strong as its stone walls, built to last a thousand years. Yet vulnerable as its stained glass windows, which you or I could smash in a moment by throwing this brick full of fire.
YOUNG: I suppose in that, as I was

WHITEHEAD: (Interrupting) "Subliminal" means it is "subliminal" piece to yourself a service going on like with a dozen young boys sitting your attention about the music. The most honest music for alone would be the best just after school hours.

YOUNG: I can believe that.
WHITEHEAD: In the same way it is not sufficient to have a superior attitude and no sensitive congregation. A very indifferent organist can ruin the effect of the service.

YOUNG: (Frowning) What is it that I don't think of it that way?
WHITEHEAD: I mentioned you in the theater, and it works out that the conductor is "Carmen" as well as the perfect of it. The composer took it for granted that there would be late-comers struggling into their seats, progressive seating whatever of the different kind, at most a theater audience. So he began the first full orchestra, to open the changing audience and let the music be heard.
YOUNG: You can't very well see the help in church.
WHITEHEAD: No, but the principle is the same. The organist must make the properly distributed first in the first notes of the prelude. The prelude establishes the mood for the entire service.

YOUNG: How applicable apply in a service work—the D Minor Toccata and Fugue, for example?
WHITEHEAD: Strictly speaking, this is not a church piece but a (ritard) piece. It is an example of "ritard music" of a type widely popular among non-musicians. It is a contrary opinion. In the Toccata you have the effect of disorder and lighting. The fugue contains the pattern of falling notes. It seems in the "ritard" music, that has survived in organ as late as the last act of "The Communist on Page 59)



Open Festival Orchestra and Chorus, Wilson College conducted in performance of Richard Strauss' "Antra" August 1, 1958.



View of Apenn, showing tent in which of course we had.

"Ivory Towers are Boring"

The Thrilling Story of the Apenn (Colorado) Music School

by Russ Heylbut

THE APENN Music School was created last year to what might be termed a collaboration between an American business leader and the great Goethe. In 1956, Walter P. Purgala, Chairman of the Board of the Commerce Corporation of America, sponsored the movement Goethe to Colorado Festival in Apenn, Colorado. It was only partly motivated, with honoring Goethe's music and ideas. His deeper purpose remained a desire to top practical things to Goethe's belief that the business complex only when new systems the balanced and harmonious development of all his talents. Accordingly, the Bi-Centennial phase included concerts of great music, lectures on philosophy and art, and panel discussions on world problems. Purgala's vision in the program were progressive leaders in their respective fields—Arthur Robinson, Director, Metropolitan, Mack Harold, Deal Omega y Canal, Robert M. Hamilton, in name but a few. And so the evening event, the Festival committee through Dr. Albert Schaeffer from Lundholm, an Episcopal Africa, to deliver a series of lectures on Goethe. The Festival was an enormous success. And when it ended, there came the enormous business of a great moment in our history. What could be done as a follow-up?

"I would like to see Goethe's birthday day was every year," signed Mr. Purgala.

"I had my share in it, but I'll like to see it."

"We could do something," continued Mack Harold. "We could spend an interesting program of human activities."

"That I wouldn't offer to live my skin some year."

"You wouldn't have to," said Harold. "We could organize a great lecture for Goethe—like a music school with someone as other subjects as well. And as a small scale, to start."

That was the beginning. The next morning, 1958, saw Apenn opening its doors, not to a pleasure festival, but to a festival by musical means in the general interests of man. Initial speakers in law, education, art, letters, and business held lectures and discussions a brilliantly called music school offered lectures, seminars, master classes, and parties and those who came for the sake of one field of interest, were encouraged to participate in all the others. In order to insure wholesome development together with opportunities for checks and controls, the musical activities were carefully begun on a smaller scale. That first season there were no more than forty pupils, twenty of whom followed Mr. Harold from his classes at the Julliard School of Music.

In the end of the summer season of 1958, Mr. Purgala had. (Continued on Page 200)



Colorado, a scene along the Lake shore.

Harold's stage from Mozart's "Don Giovanni."



In 1958-1959
Book 2

Trick or Treat

HUBERT TILLERY

Rather fast (♩ = 120)

PIANO

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Song Without Words

FELIX MENDELSSOHN, Op. 10, No. 4
Edited by Percy Goetschius

Allegretto tranquillo G-400

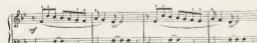
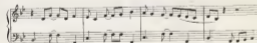
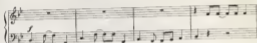
PIANO

Cocamambo

by BERNARD WHITEFIELD and
LOUI SINGER

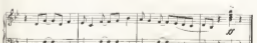
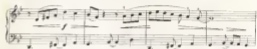
Moderato, tempo giusto

PIANO



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Andante
(Slow "Trumpet Concerto")

JOSEPH HAYDN
Arr. by Walter Edward

Trumpet

Andante

Piano

Andante

From "18 Program Series" for trumpet with piano accompaniment, selected by Walter Edward (M4-4102)
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42

STONE JUNE 1955

STONE JUNE 1955

First system of musical notation, including vocal line and piano accompaniment.

Sinfonia

From "Church Cantata No. 157"

Put the male voice of the same material in more ornamental style in the slow movement of the Chaconne Concerto in F minor. The melody is popularly known as "Arlene."

JOHANN SEBASTIAN BACH

Edited and arr. by Walter Krumpholtz

Adagio

Second system of musical notation, including vocal line and piano accompaniment.

Use "V" program series for teachers with piano accompaniment selected by Gregory Curfano (316-42034)

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SECONDO

Musical score for the beginning of the 'SECONDO' section. It features a double bass line and a piano accompaniment. The piano part includes markings for 'Marcato' and 'Pizzico'.

Musical score for the beginning of the 'SECONDO' section, featuring a violin and viola line. The violin part includes markings for 'poco string' and 'cresc.' (crescendo). The viola part includes markings for 'poco' and 'quasi Cadence'.

Musical score for the beginning of the 'SECONDO' section, featuring a double bass line and a piano accompaniment. The piano part includes markings for 'Tempo I' and 'poco meno' (poco meno).

Musical score for the beginning of the 'SECONDO' section, featuring a double bass line and a piano accompaniment.

Musical score for the beginning of the 'SECONDO' section, featuring a double bass line and a piano accompaniment. The piano part includes markings for 'poco meno' and 'pp' (pianissimo).

PRIMO

Musical score for the beginning of the 'PRIMO' section, featuring a violin and viola line. The violin part includes markings for 'Marcato' and 'poco'.

Musical score for the beginning of the 'PRIMO' section, featuring a violin and viola line. The violin part includes markings for 'poco' and 'p' (piano).

Musical score for the beginning of the 'PRIMO' section, featuring a violin and viola line. The violin part includes markings for 'poco cresc. e string' and 'poco'. The viola part includes markings for 'quasi Cadence'.

Musical score for the beginning of the 'PRIMO' section, featuring a violin and viola line. The violin part includes markings for 'Tempo I' and 'pp' (pianissimo).

Musical score for the beginning of the 'PRIMO' section, featuring a violin and viola line.

Musical score for the beginning of the 'PRIMO' section, featuring a violin and viola line. The violin part includes markings for 'poco' and 'pp' (pianissimo).

Off-beat Mambo

This is an example of the slower type of Mambo which is known as "Mambo Cho-Cho"
But, do NOT drag the rhythm even if it is slower! (Notice that in the *L. R.* pattern, measures 2 and 4 differ slightly from measures 1 and 3.)

by BERNARD WHITEFIELD and
LEO SINGER

Moderately slow

PIANO

Mambo Minuet

Practically all modern dances have smooth, gliding steps. Therefore, the feet and the knees
must NOT be poked. Rather, they should have soft, relaxed, honey heat. (Remember,
from now on, be sure of the *L. R.* pattern and work for a flowing rhythm!)

Allegretto

by BERNARD WHITEFIELD and
LEO SINGER

PIANO

Crickets

The crickets are chirping with all their might,
Their noisy ensemble resounds through the night.

MAE-AILEEN ERM

Vivace $\frac{3}{4}$ = 80

PIANO

Copyright 1935 by Theodore Presser Co.
No. 110-40712
Clef C

Willow Trees

MARGERY Mc HALE

Moderato $\frac{3}{4}$ = 60

PIANO

Velocity in left hand

Copyright 1935 by Theodore Presser Co.
No. 110-40712
Clef C

O CAR! ON THE LOVE

Arranged for GLEE with vocal or organ accompaniment

MARION ALBERT

Moderato $\frac{4}{4}$ = 60

Moderato $\frac{4}{4}$ = 60

PIANO ORGAN

Andante $\frac{3}{4}$ = 60

Andante $\frac{3}{4}$ = 60

PIANO ORGAN

Andante $\frac{3}{4}$ = 60

Andante $\frac{3}{4}$ = 60

PIANO ORGAN

Andante $\frac{3}{4}$ = 60

Andante $\frac{3}{4}$ = 60

PIANO ORGAN

Andante $\frac{3}{4}$ = 60

Andante $\frac{3}{4}$ = 60

PIANO ORGAN

Andante $\frac{3}{4}$ = 60

Andante $\frac{3}{4}$ = 60

PIANO ORGAN

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1001-1011, 1012, 1013, 1014, 1015, 1016, 1017, 1018, 1019, 1020, 1021, 1022, 1023, 1024, 1025, 1026, 1027, 1028, 1029, 1030, 1031, 1032, 1033, 1034, 1035, 1036, 1037, 1038, 1039, 1040, 1041, 1042, 1043, 1044, 1045, 1046, 1047, 1048, 1049, 1050, 1051, 1052, 1053, 1054, 1055, 1056, 1057, 1058, 1059, 1060, 1061, 1062, 1063, 1064, 1065, 1066, 1067, 1068, 1069, 1070, 1071, 1072, 1073, 1074, 1075, 1076, 1077, 1078, 1079, 1080, 1081, 1082, 1083, 1084, 1085, 1086, 1087, 1088, 1089, 1090, 1091, 1092, 1093, 1094, 1095, 1096, 1097, 1098, 1099, 1100, 1101, 1102, 1103, 1104, 1105, 1106, 1107, 1108, 1109, 1110, 1111, 1112, 1113, 1114, 1115, 1116, 1117, 1118, 1119, 1120, 1121, 1122, 1123, 1124, 1125, 1126, 1127, 1128, 1129, 1130, 1131, 1132, 1133, 1134, 1135, 1136, 1137, 1138, 1139, 1140, 1141, 1142, 1143, 1144, 1145, 1146, 1147, 1148, 1149, 1150, 1151, 1152, 1153, 1154, 1155, 1156, 1157, 1158, 1159, 1160, 1161, 1162, 1163, 1164, 1165, 1166, 1167, 1168, 1169, 1170, 1171, 1172, 1173, 1174, 1175, 1176, 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What My Music Means To Me

By **MARGARET GOTTNER**



Elizabeth Cramer (L) and her sister, Mrs. E. H. Bellinger.

The following article was written by a 17-year-old senior high school girl in a small community near St. Louis, Missouri. It was the first winning entry in the 1954 contest conducted by the National Music Teachers' Association for the most meaningful article in music played or sung.

Elizabeth Cramer, 17, a pupil of Mrs. E. H. Bellinger at home, has been a lover of almost 100 records in her collection. She is studying French in the 10th grade and has a record of several hundred books in her small private library. She is a member of the National Music Teachers' Association, but because of her age she is not an active member. —Ed. Note.

When I think of music, I think in terms of its place. The first is its own place, where it is meant to be heard, and its own meaning, which is its own meaning. It is its own meaning, which is its own meaning. It is its own meaning, which is its own meaning.

The first of all is its own place, where it is meant to be heard, and its own meaning, which is its own meaning. It is its own meaning, which is its own meaning. It is its own meaning, which is its own meaning.

to her. It is to begin by expressing the whole length of his own people. The author's words are made of music and that is why Robert Schumann felt like this. Clara Schumann felt like this. Clara Schumann felt like this. Clara Schumann felt like this.

to her. It is to begin by expressing the whole length of his own people. The author's words are made of music and that is why Robert Schumann felt like this. Clara Schumann felt like this. Clara Schumann felt like this. Clara Schumann felt like this.

All of these things were made. All of these things were made. All of these things were made. All of these things were made.

My first time at it was at the piano. My first time at it was at the piano. My first time at it was at the piano. My first time at it was at the piano.

BEETHOVEN IN BANJAS

(Continued from Page 21)



"I had to be a pianist, that's what I had to be. I had to be a pianist, that's what I had to be. I had to be a pianist, that's what I had to be. I had to be a pianist, that's what I had to be.

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THE SHERRERS' QUARTET

(Continued from Page 16)

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